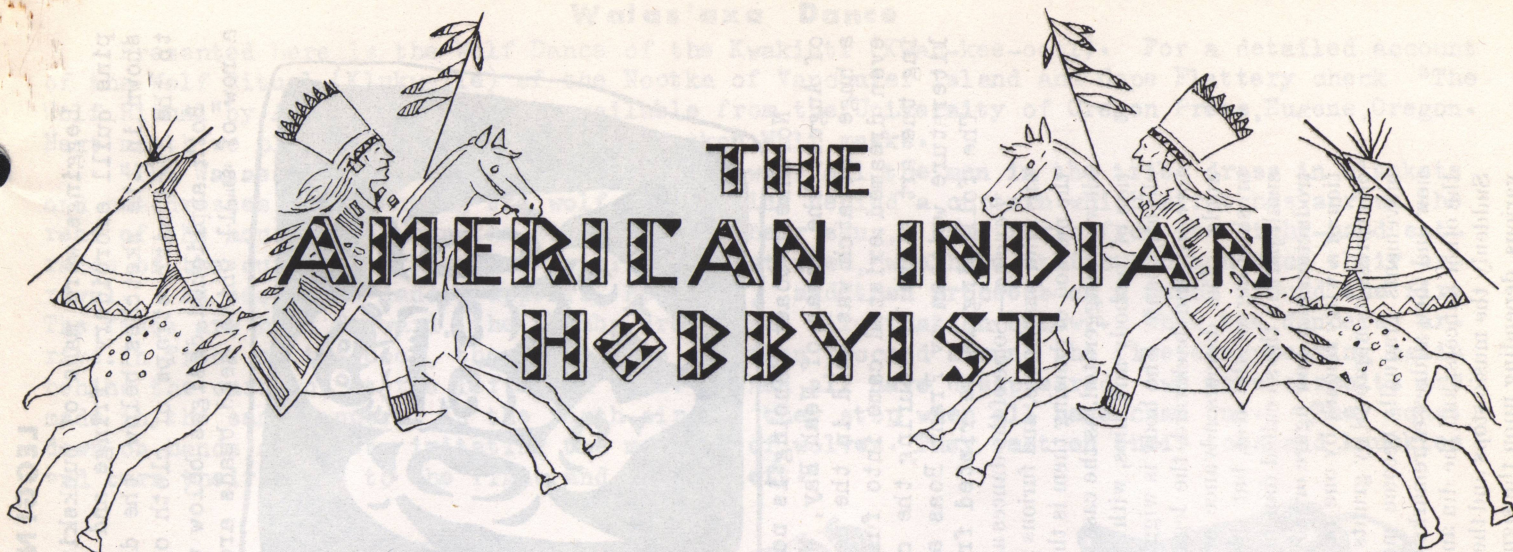




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Quillwork

Technique

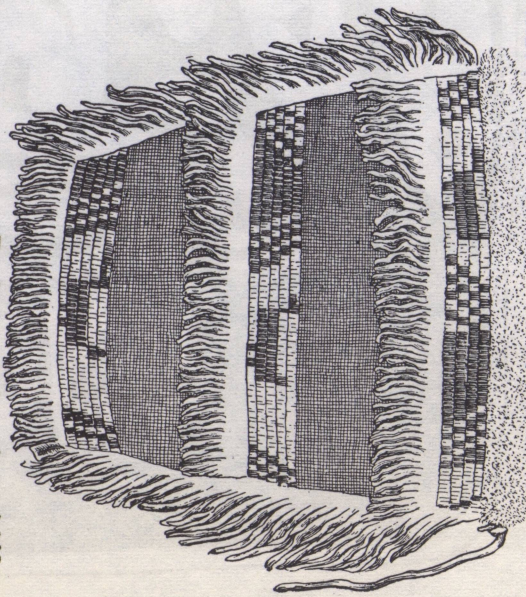
*Northwest
Coast
Dances*

DANCING

LEGGINGS

Leggings were made of buckskin, blue cloth, blanket material or woven goat's wool. These were often decorated with porcupine quill embroidery, fringe and pendant puffin beaks or dew claws. Often the design was simply painted on buckskin, or as is shown in the sketches below, the design was worked on by the applique method in red flannel on dark blue cloth. They are tied to the legs with straps of cloth or leather. The feet are usually left bare although moccasins are sometimes used.

Both applique designs below were drawn by the author from specimens in the Chicago Natural History Museum. The Eagle had a row of small white seed beads around the inner eye. The other design was taken from a shirt.



DANCING

Northwest Coast dancing is not a thing of the past as many examples can still be witnessed today. Each year in the middle of August the Makah of Neah Bay, Washington hold a fine ceremonial where many of the old masked dances can be seen. In Dec-53 a huge potlatch was held in the new ceremonial house in Thunderbird Park, Victoria, B.C.. Here more masks than anthropologists even dreamed existed came into full view in the dances. Also such men as Roger Ernestis, himself an anthropologist, are keeping the art alive by touring the country with dance programs. But even if the dances themselves were not available the host of literature written by Franz Boas and others should be sufficient to duplicate the dances.

The following is reprinted from the Report of the National Museum for 1888 by Niblack.

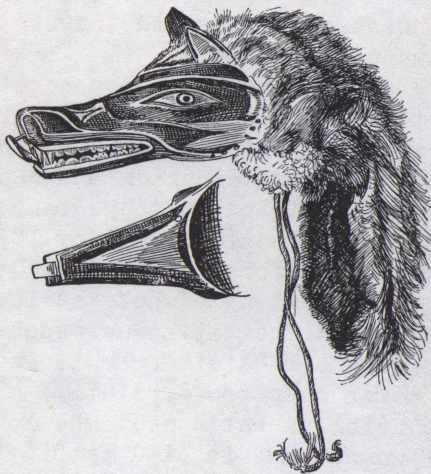
Dancing.—Some of the dances are stately, dignified, and formal; some are wild, passionate, and furious; others are ludicrous; but in general the method of dancing them is the same, the movements simply being slow or exaggerated, as the case may be. It consists mainly in contortion of the body and hips, with the feet firmly planted and the knees slightly bent. The body is wiggled and swayed from side to side or forward and backward, the legs remaining bent at about the same angle. The dancers advance or change about, by a spasmodic hop or shuffling of the feet, but the movements of the feet play only a small part in the so-called dancing itself. Now and then, with the introduction of a new figure or movement by the leader, or the interjection of a witty remark by one of the dancers, the audience will laugh or express its approval by grunts and cries. As the dance proceeds the movements gradually become more and more animated. The leader now and then addresses remarks and ejaculations to the singers and to the other dancers, and the din and contortions are redoubled in fury. Suddenly the music stops and the dancers rest. The costumes worn are various, depending upon the significance of the dance; head dresses of

cedar bark, and the tall chief's head dresses (Fig. 35) filled to the top with birds' down; Chilcat and cedar blankets; masks of various kinds and devices; cedar-bark girdles; ceremonial coats and leggings; rattles and whistles; dance wands and mechanically working snappers; wooden helmets; ceremonial bows and arrows; wooden spears and batons of rank; to all this add the painted faces and bodies, the eagle's down on the heads and over the paint, and the clouds of birds' down blown from tubes and scattered by the dancers, and one has an outline of these picturesque and interesting gatherings. Some members of the tribe become famous as dancers and as wits. Their antics and contortions are always watched with interest, and their sallies greeted with laughter by the women and children. This individual may be a woman or man, or formerly might have been a favorite slave, who posed as a clown or fool to amuse the multitude, and who was granted many privileges not given to other slaves. Amongst the Tlingit the men do most of the dancing, whereas amongst the Haida and Tsimshians both sexes participate alike, sometimes one or the other, or both, taking part.

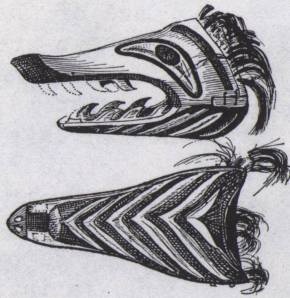
Walas'axa Dance

Presented here is the Wolf Dance of the Kwakiutl (Kwah-kee-ootl). For a detailed account of the Wolf Ritual (Klukwalle) of the Nootka of Vancouver Island and Cape Flattery check "The Wolf Ritual" by Alice Henson Ernst available from the University of Oregon Press, Eugene, Oregon. Next month we plan some information on Nootkan Wolf masks.

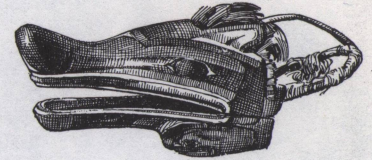
"The Walasaxa is danced in the following way: All the men in the tribe dress in blankets and headdresses representing the wolf. They hide behind a curtain which stretches across the rear of the house, and when the singers open their song, come forth from the right-hand entrance of the curtain. There two criers are stationed, who hold staffs and announce their arrival. As soon as a dancer appears, he turns, and then proceeds on a march around the fire. The fists are held forward, the thumbs erect (see illustration below). When the dancers arrive in front of the door, they turn once and then proceed around the fire, disappearing again behind the curtain, at the left-hand side. When all have disappeared, two more circuits are made in the same manner. In the fourth circuit they stop when all have come out. They squat down on hands and feet, imitating the motions of wolves. They rest on their toes and knuckles and turn their heads to the right and to the left."



Length, 15½ inches; black and red.



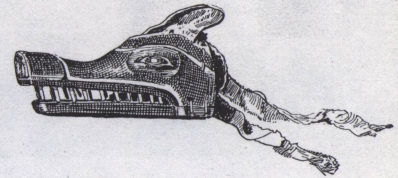
Length, 9½ inches; black and white.



Length, 12 inches; black and red.



Length, 13½ inches; black and white.



Length, 8½ inches; black and red

WOLF MASKS FOR THE WALAS'AXA'.



THE WALAS'AXA'.

Na'naqualil Dance



NA'NAQAUALIL DANCE.

"The dance of the Na'naqualil consists in very rapid motions of the body from right to left according to the rhythms of the song. The trunk is slightly inclined forward, the hands are open and held upward, with the palms toward the front and at about the height of the shoulders. The dancer wears a blanket which is sometimes ornamented with feathers sewed all over it at regular intervals of about ten inches, and a head-mask with a long beak surmounting his forehead.

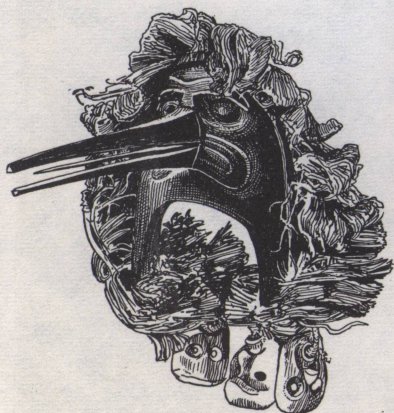
The dance is sometimes also called, "The Dance of the Wind." The lively motions of the blankets are supposed to be caused by the winds of the higher atmosphere."

Double masks as the one below are sometimes used. This one represents the Ho'Xhok and raven.

This dance and the Wolf Dance are quoted directly from: "The Social Organization and Secret Societies of the Kwakiutl Indians" by Franz Boas in the Report of the National Museum for 1895. If you are interested in performing any N.W. Coast dances this book is a must as a whole series of dances can be developed from it. See especially Pages 487 - 493 for the TO'X'uit (who is invulnerable and has power over the Si'siutl), also P. 495 for the Hawi'nalal (a war dancer who is insensible to pain of wounds and is tied by his flesh to the rafters).



HEAD MASK OF NA'NAQAUALIL, SET WITH BIRD SKINS.



HEAD MASK OF NA'NAQAUALIL, REPRESENTING THE HO'XHOK

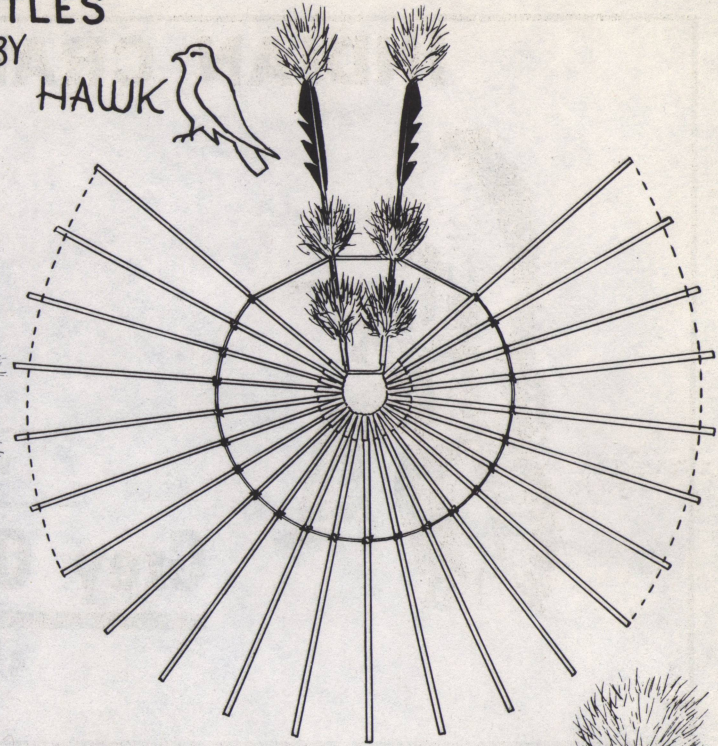
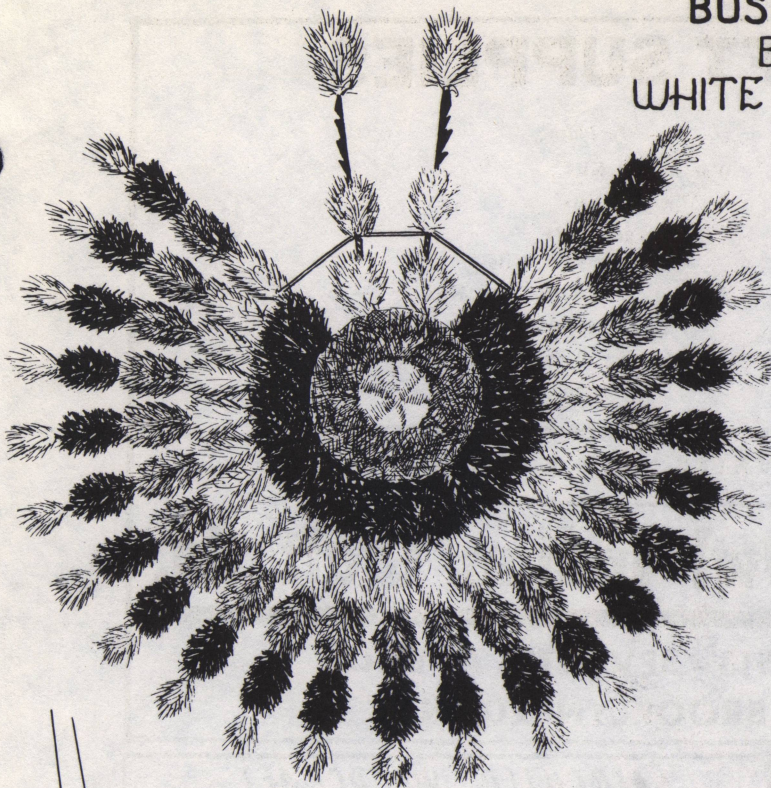
Length, 19 inches; black, white, red.

Report of U. S. National Museum, 1895.—Boas.

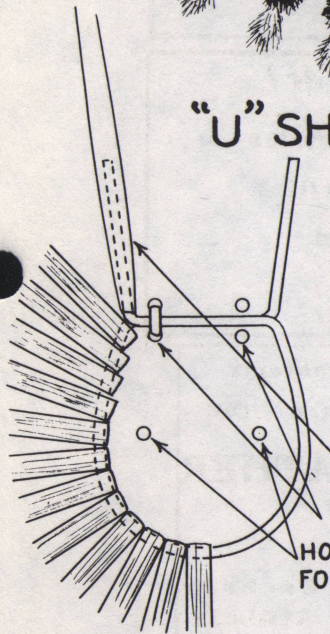


DOUBLE MASK OF NA'NAQAUALIL

BUSTLES BY WHITE HAWK



"U" SHAPED BUSTLE



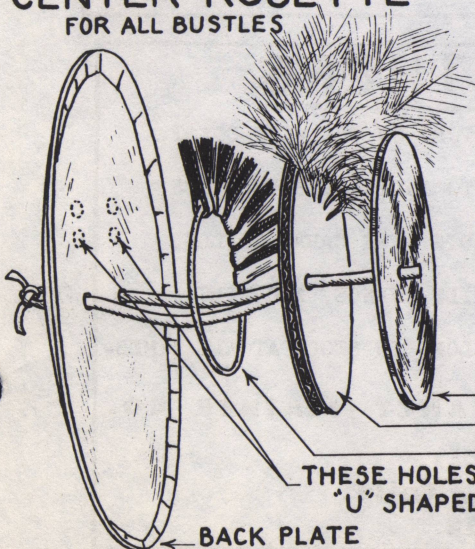
① STEPS 1 AND 3 OF OKLAHOMA BUSTLE ARE THE SAME FOR ALL. SLIP LOOPS OVER WIRE FORM AND TIE FORM TO BACK PLATE. WHEN ROSETTE IS IN PLACE FORM WILL BE HELD SECURELY. TIE BRIDLE TO SLATS AND TO SPIKES

SPIKES SLIP OVER PRONGS

FORM TIES TO BACK PLATE

HOLES IN BACK PLATE FOR ROSETTE THONGS

CENTER ROSETTE FOR ALL BUSTLES



④ CEMENT FLUFFIES ALL AROUND CARDBOARD DISK. RUN THONG THRU HOLES AND CEMENT MIRROR OVER ALL.

FLATTEN EDGES OF COFFEE CAN LID THEN HAMMER CENTER TO FORM SHALLOW CUP SHAPE. THONGS RUN THRU RING AND BACK PLATE THEN TIES.

METAL MIRROR
CARDBOARD DISK
RING WITH SLATS

THESE HOLES ARE USED FOR "U" SHAPED AND BUTTERFLY ONLY

BACK PLATE

NOTE:

BEFORE TIEING ON FLUFFIES SLIP LOOPS OVER FORM AND ADJUST SLATS AS SHOWN ABOVE THEN CUT THEM ALONG DOTTED LINE TO ACHIEVE THE "U" SHAPE. AFTER TRIMMING, REMOVE SLATS AND CONTINUE WITH REGULAR STEPS.

SUGGESTION:

BEFORE REMOVING SLATS, NUMBER THEM, LEFT + RIGHTS, TO GET THEM IN SAME ORDER AGAIN.

LAYOUT

CEMENT FLUFFIES TO BOTH SIDES AT TIP

TRIM FEATHER

WRAP WITH COLORED RIBBON

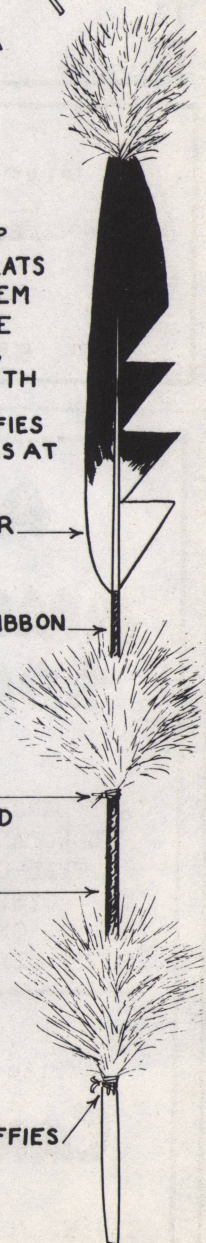
TIE FLUFFIES ALL AROUND

RIBBON WRAP



TO STORE BUSTLES, REMOVE ROSETTE AND FOLD SLATS INWARD. IF BUSTLE HAS SPIKES SLIP THEM FROM PRONGS AND PLACE THEM IN CENTER THEN FOLD SLATS.

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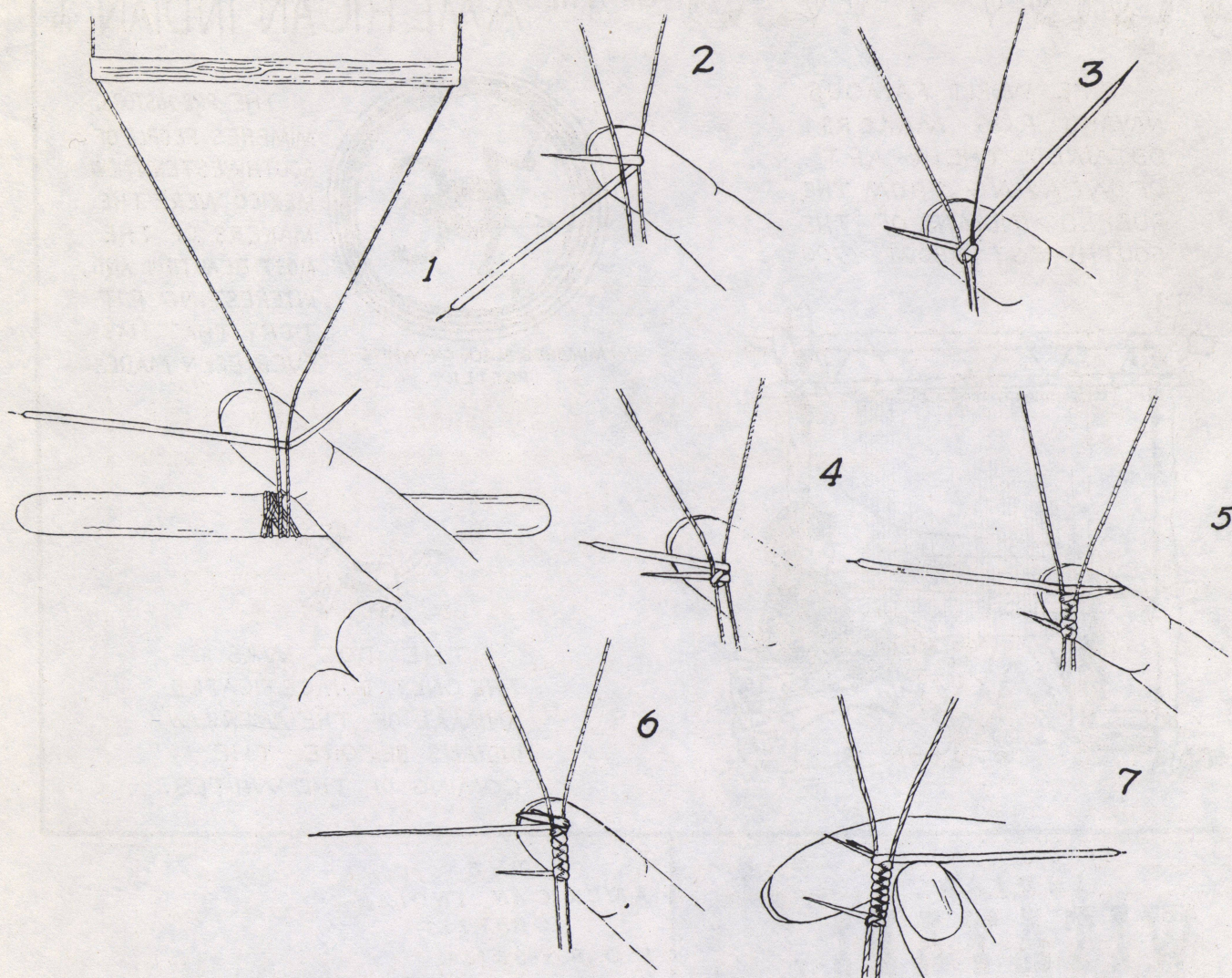
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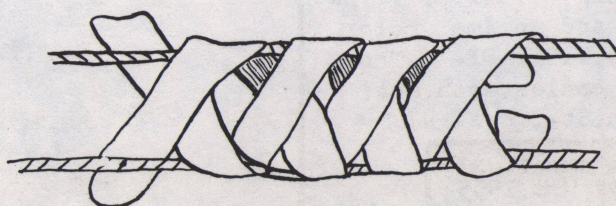
THE SEVEN STEPS IN PORCUPINE QUILL PLAITING



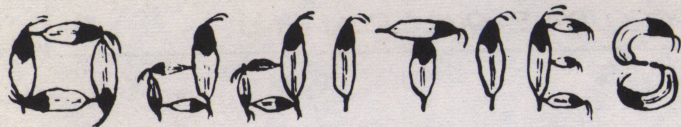
The sketches above were taken from, "Quill and Beadwork of the Western Sioux" by Carrie A. Lyford. They are reprinted here through the courtesy of the Denver Art Museum. They show the plaiting procedure very clearly in the seven steps above. For a detailed account of this method see the above mentioned book, Pages 46 - 48.

This type of plaiting is commonly used as a wrapping around pipe stems. It is also occasionally used as a wrap on whistles, pipe dampers etc. In order to work out your design you must wrap the partially finished work around the object to be decorated as you proceed with the plaiting.

The sketch below shows a method of two quill plaiting. This was occasionally but not often used for the same purposes as the one quill method.

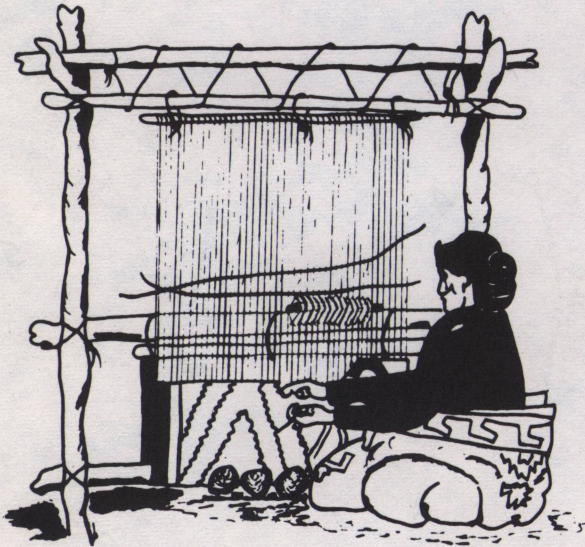


TWO QUILL PLAITING



OF THE AMERICAN INDIAN

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OBTAINED THEIR ART
OF WEAVING FROM THE
PUEBLO INDIANS OF THE
SOUTHWEST ABOUT 1700.



MIMBRES BLACK-ON-WHITE
POTTERY.

THE PRE-HISTORIC
MIMBRES PEOPLE OF
SOUTHWESTERN NEW
MEXICO WERE THE
MAKERS OF THE
MOST BEAUTIFUL AND
INTERESTING POT-
TERY THAT HAS
EVER BEEN MADE.



THE DOG WAS
THE ONLY DOMESTICATED
ANIMAL OF THE AMERICAN
INDIANS BEFORE THE
COMING OF THE WHITES.

FIRST ANNUAL
INDIAN

WITAYAPI

This the new pow-wow we mentioned in the last issue was a great success. WITAYAPI, a Sioux word means "get - together" and that is exactly what it was. Meeting in beautiful Rustic Canyon, Indian and white alike danced, sang and talked nothing but Indians for two days. Ted Boles & others from the Drum & Feather club (an all Indian group in L.A.) took charge of much of the instruction & all of the judging. Ribbons were given for all sorts of costume & craft work. Dances were judged individually and by groups, with different age groups competing separately. We are already making plans for next year. Plan to make it if you can.

A one hour tape recording, full of fine songs, 35mm color slides, and an 8mm color movie were prepared from the WITAYAPI. Those who attended and would like copies, contact: Tom Manderbach 2026 W. 76th St.. L.A. 47.

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Norman Feder - Editor & Publisher

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